

Frills of Fashion.

All the latest models in dress gowns are very much trimmed on the bodice with intricate embroideries of gold and silver thread, silk and chenille and various applique designs of velvet, lace and silk. There is just as much fine tucking with the open work hemstitching between the groups as ever and no doubt this sort of decoration will be carried over into the summer campaign of dress. Extremely simple gowns are not under consideration just at present, even though some gowns have the appearance of being comparatively plain. Interminable rows of stitching decorate the skirts and fancy vests, yokes and revers are the leading features of the bodice, while the more dressy gowns absorb every kind of decoration in the list. Laces, jewelled trimmings, hand embroidery, bands of fur and the daintiest plaitings of chiffon make up the decoration of the fashionable cloth gown. Six or seven tucks or folds around the hips beginning five or six inches below the waist line, are seen on some of the new skirt models, while the others show the lengthwise box plaits laid underneath so the edges meet on the outside where they are either stitched down with a silk cord laced across. Side plaits all around turning toward the back from either side of the front are another variation of the plaited skirt, and the plaits are confined by rows of stitching in scalloped lines running around arranged in groups with wide spaces between, three being sufficient.

Something novel among the new cloth gowns is a bolero with a turn down revers collar of fur opening over a vest of white satin with bands of velvet projecting partially over it from either side of the jacket. In one instance the gown is in a purple shade of red and purple velvet with gold buttons down either edge makes a pretty contrast over the white satin. Another variety of bolero is cut out in the neck to show a portion of the under bodice between the jacket and the collar, and supplemented with a deep collar of lace. Lace applique or a lace frill may finish the lower edge. This is an especially pretty model for light cloth and crepe de chine gowns made up for dressy occasions. Very elegant are some of the costumes of black crepe de chine with a glossy finish, trimmed elaborately with an embroidery of silver beads or heavy cream lace. This, as some of the gowns seen earlier in the season, forms a deep shaped flounce around the skirt, and its applique or inset on the bodice covering it almost entirely in front. Plaitings of black mousseline de soie furnishes the fluff underneath the lace flounce, and a line of jet spangles finishes the edges. An embroidery of turquoise jet and chenille forms a very effective contrast for this kind of gown, and may be used for the yoke or in bands.

Costumes which are quite as important as any on the list for special occasions are the wedding gowns, even though they are made of the inevitable satin. Varied by the abundant use of tucked and shirred chiffon and lavish quantities of lace, the satin gown is transformed into something charming and vastly more becoming than it ever was before. Chiffon frills and lace tunics are applied to the skirt, and with lace or tucked chiffon yoke and sleeves, the effect is all that can be desired even for this sacred gown. The train of the up-to-date gown is very long and full, after the style of the court train, and the sleeves are so long that they half cover the hand, doing away with the necessity of wearing gloves. At least gloves have been discarded by both bride and bridegroom at some of the swell weddings this winter. The long lace sleeve, properly made, is fitted over the hand like a mitt and fastened around the fingers with silk cord. A charming wedding gown of tucked white chiffon over white tulle, and over this is a lace tunic or overdress, with a bib effect on the bodice back and front. Another gown in white satin shows a handsome embroidery of pearls on either side of a Brussels lace front. A guimpe and sleeves of tucked chiffon complete the low-cut bodice. Little ruffles of chiffon trim the sleeves of the next gown made of satin duchesse. The entire front of the skirt is covered with embroidered chiffon, finished like the skirt with chiffon frills. The yoke is of tucked chiffon. Silver embroidery with hionit makes a gorgeous combination of trimming for white satin, and cloth of silver is some times used for the train covered with tuck-ed chiffon.

All sorts of picturesque ideas are carried out in the bridesmaids' costumes, and it is one of the season's fancies to dress the maid of honor exactly like the bridesmaid, the only difference being in the color of the bouquet she carries. At one white wedding the bridesmaids were gowned in

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white satin with transparent yoke and sleeves of white chiffon shirred in very tiny tucks. A fishu of chiffon edged with narrow white silk fringe was draped around the shoulders, fastened at one side with a bunch of yellow roses, and chiffon frills also edged with fringe trimmed the skirt. The hats were of tuck-ed chiffon with yellow roses underneath the brim. When color is preferred there is nothing more charming than pink chiffon in three shades one over the other and hung on pink taffeta silk. Tulle veils, fastened with flowers, both matching the gown, are a fashionable headpiece for the bridesmaids, but pretty hats are always in order. Less expensive costumes are made of China silk or silk muslin with a white ground flowered with sprays of pink roses. Large fichus of white chiffon with long scarf ends edged with a narrow plaiting almost cover the bodice and are draped so they fasten in the back with a handsome buckle; the ends falling to the hem of the skirt. The yoke and sleeves are of transparent lace. Lace edged frills trim the skirt and black velvet hats complete the outfit.

A bridesmaid's gown shows a tuck of white silk guipure over a white chiffon skirt, and chiffon drapery around the shoulders, below some folds of silk which give a yoke effect. White cloth is employed for the bridesmaid's gown, and here is a quaint example, stitching being the finish on the skirt while the white silk bodice is covered with lace, falling to the waist line in jacket form. A pretty gown for the trousseau is in Luxeuil lace over white satin opening over a plaited chiffon front and fastened across with black velvet bows. Another model for mousseline de soie, in white or colors, has a finely plaited skirt with shirred tucks around the feet and again half way up the skirt. The bodice is plaited, and in white it gives a good effect to use green chiffon under the white for the fichu and the lace which edges it forms the vest and belt. A stylish model for a pastel blue cloth shows a bolero jacket trimmed with biscuit colored lace insertion over black satin. Two rows of this extend down the front of the plaited skirt and the empire belt is of black satin fastened with gold buttons. A round collar of guipure lace over black is the special feature of this gown.

Notes of Fashion.

The doom of the separate waist has been pronounced with a great flourish by trumpets regularly once or twice a year for some time now, but as yet there is no sign of its waning popularity. On the contrary it was never more diversified in style, or prettier in effects of color, material and detail of finish than now. Noticeable among the latest models is the tendency toward a little more blouse effect in front. The attempt to do away with this altogether has evidently failed, as the looseness directly in front is much more becoming than the close fit. But the back is usually quite plain, tucked and trimmed as much as you like, but with little if any fullness at the waist line.

The simple waists for morning wear are much as they have been, tucked and plaited to suit every fancy, but one new model which is very effective and a relief from the endless tucking, shows a double box pleat in the center of the front and back and one at either side half way between these and the sides. The plain spaces between these plaits are decorated all over with rows of machine stitching in silk of a contrasting color, usually black on a color, and in a series of prints with a tiny space between rows. Fastened with gold studs down the front and completed with a short bow of the same silk at the neck the effect is extremely good. The cape collar and the broad yoke which extend well out over the shoulders are both very decided features of the new waists, and these are made of lace or of silk tucked or plaited like the rest of the bodice. A band of stitched velvet or silk may outline the tucked collar. Liberty satin and panne are both very popular materials for these waists, the latter well covered with applique embroidery being especially elegant. Some pretty models are shown in the thin crepons with polka dots, trimmed with an applique lace finishing the edges; and crepe de chine is especially pretty for the odd waists. Side plaits turning back from a box plait in the center of the front and

back, form one style which is very pretty with a broad lace yoke, and some of the new sleeves are laid in tucks or plaits up and down, exactly matching the bodice. The prettiest new lace waists have a full front laid in plaits on the shoulders and at the sides and draped across to one side where a velvet bow, or a large chiffon rosette fastens it. Narrow short bands of black satin with a small fancy button at each end are a very effective trimming in some colors, and there are quite as many narrow vests of plaited chiffon as ever, some of them laced across with velvet ribbon below the deep collar and others strapped across with little bands of velvet.

Gray cloth gowns, in the zinc shade of gray, are especially chic just at the moment, and the novelty in contrast and trimming is a flowered silk called Regence. In soft pink flowered with white it is charming with the gray. And it is used for the empire belt, a plaited panel in the skirt and for the chemise vest.

Dainty handkerchiefs in pale colors embroidered with white are pretty trifles which are exceedingly effective if we match the prevailing color in the costume.

Crocheted beaded silk bags are unearthed again in great numbers, and the old-fashioned shapes are copied despite the fact that they have been relegated to the treasure chest so long. They are silver or gold mounted with a chain and hook to fasten them at the side of the belt. Silver, gold and steel beads are used and the silk is either gray or black.

Autumn leaves and grapes are used in millinery.

White taffeta silk stitched in rows with silk matching the color of the cloth, is used for the yoke, and a deep band around the skirt of a blue cloth gown, crossing this band with narrow bands of cloth is very effective.

Buy a tulle hat trimmed with crepe rose if you want to have something which will be of use and in style next summer.

Evening slippers, if they are really swell, match the gown this season, and are embroidered in pearls and rhinestones. However, the black satin and patent leather slippers are always in good taste.

Aeroplane, a soft light crepe, is a fashionable and very pretty material for evening gowns, and it is also used in millinery.

Dress trimmings of rose pearl designs mixed with steel, silver, crystal or gold beads are one of the novelties. Rather attractive trimmings, too, are made of a flat mohair braid nearly half an inch wide, interspersed to form different designs.

One of the most effective things in neckties to wear over a linen collar or a stitched white satin stock, is made of soft tulle silk fully a yard and a half long. The middle, where it passes around the neck, is a little more than an inch wide and it gradually widens to a quarter of a yard at the ends, which are cut slanting. A double hem, three quarters of an inch wide is set on all around the edges with an open work stitch on a lace insertion, and it is tied with a short bow, the ends falling nearly to the belt.

Silver-mounted chataine bags are made of suede leather, embroidered with steel beads, each one riveted on by hand.

The Old Lady Who Could Not Be Fooled.

Miss Elizabeth Alden Curtis, the talented niece of United States Attorney-General Griggs, and one of the latest verifiers of the Rubiyat, has a penchant for scientific pursuits, and takes great pleasure in mountain-climbing, forest searching and geologizing. Last summer while rusticiating at Lake George she went walking with a party of friends, chiefly college men and women, and came across some of the beautiful minerals which abound in that district. They picked out a number of specimens which they carried back to the hotel. Here they exhibited their treasure-trove to the other guests, more especially a piece of rose quartz in which were many flakes of

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plumbago. Miss Curtis, after explaining, left the veranda, giving the quartz to a benevolent-looking, spectacled old lady. She had scarcely departed when the latter, who had been scratching the specimen with her scissors, broke out: "That girl is either fooling us or she is crazy." Plumbago, indeed! It is nothing but an old stone with some black pencil lead in it.

Poverty's Day Dreams.

Richard Whiting, whose remarkable studies of life in the East End of London have made so marked an impression upon the reading public, gained his knowledge of the subject by living among the workers as one of them. Many of his experiences among the submerged tenth are even more interesting than those he has told in print. Once while talking with a grizzled old woman, who lived in the same tenement, he referred to the Queen.

"O, how I would like to be the Queen said the ancient beldame.

"Why?" asked Mr. Whiting.

"It isn't because of her horses, because if I were Queen I would have a donkey-cart with red wheels; and it isn't because of her band of musicians on horseback which goes a head of the horse guards, for I'd much rather have a Hittalian with a band organ; but just think, if she wakes up at three o'clock in the morning and wants a bite to eat she can touch a bell and have beef and boiled cabbage right away."

A factory girl visited a collection of antique sculptures, and on her return Mr. Whiting asked her:

"How did you like the statues?"

"None too much at first, sir, because nearly all of them were shamelessly dressed. That made me mad, until I thought that they were awfully poor in their days and didn't have money to buy clothes with. Then do you know I felt real bad because there wasn't a single lady in the whole bloomin' lot of them what had a bonnet to her name."

Light or dark blue cottons or silks can be dyed black, Magnetic dye black, gives a handsome, permanent color.—Price 10 cents.

How Saccharine was Discovered.

Of the many great chemists of the world none perhaps is better known than Dr. Constantine Fahlberg, who some years ago discovered that curious chemical, being so intensely sweet that a single grain is said to be equal to several hundred times its bulk of the best white sugar. To some friends he recently told the story of the discovery, which like many of the greatest inventions of the world was made while pursuing other ends.

"I was conducting a series of researches in synthetic chemistry," he said, "and had in view the creation of some new compound radicals. One day I had produced a new substance and was separating it from other ingredients. I was tired, and while moving a glass vessel containing hot fluid my hand slipped, so that several drops splashed upon my fingers. I put the glass down and seized the nearest thing to wipe off the liquid, which chanced to be my own handkerchief. A few minutes afterward I wiped my mouth with the

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handkerchief. Instantly my mouth began to water. I washed my lips with warm water, but it took two or three washings and probably five minutes before the taste of sweetness disappeared. I picked up the handkerchief automatically and my eyes rested upon the wet spot. I put it to the tip of my tongue and the secret was out. I spent much time in determining the character of my find. When I saw that it was harmless I announced my discovery to the world."

Criminology.

First Expert.—"The prisoner is clearly guilty. Note his furtive bearing and shifty eye."

Second Expert.—"Yes there is no doubt about it. Did you notice how brazenly he stepped up to the bar, and his shameless stare all about the courtroom?"

The Joys of Authorship.

It has always been asserted that some of the novels bearing the signature of Alexandre Dumas the elder were written by his assistants. One day when Dumas per met Dumas file on the street he asked him whether he had read his latest novel. "No," said Dumas junior. "Have you?"

Method in His Madness.

He: "I have rather taken a fancy to the English mode of spelling, as compared to ours." She: "Yes?" He: "Yes, indeed. Take 'parlour,' for instance; having 'u' in it makes all the world."

Repartee.

Tommy Kutun: "Papa, what is repartee?"

Mr. Kutun: "Repartee, my boy, is a very clever answer when you say it to anybody, but a very rude answer when anybody says it to you."

A Cruel Suggestion.

Wife: "I declare, Fred, I am almost ashamed to go out with this hat on. It isn't at all the style."

Fred: "Is this Bridget's day out?"

Wife: "No."

Fred: "Then why don't you borrow hers?"

Bacon.—It's hard to hear that girl sing without being moved.

Egbert.—Yes; I understand four families who have lived next door to her have been moved after hearing her sing.

"You say the man stole your umbrella?" Well, I don't want to be too sure about it. He may have been the original owner."

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